



# THE SOUNDTRACK CLUB

LUKAS KENDALL \* RFD 488 \* VINEYARD HAVEN MA 02568 \* USA

Providing  
the latest  
news

Newsletter #19, March 1992

The Society for the Preservation of Film Music's First International Film Music Conference is fast approaching on March 12-15, at the Universal Sheraton Hotel in Universal City, California. The four day convention will feature conferences, concerts, luncheons, guest speakers and more, with Friday night being the Society's Eighth Annual Career Achievement award, being presented to Henry Mancini, with Master of Ceremonies being last year's recipient John Williams. For information on the Conference, leave a phone message or a fax with the Society at 818-248-5775. See you there.

Footlight Records has some new goodies in stock, such as "Highlander 2" (Copeland), "Liberastraum," and "Double Life of Veronique" (Kieslowski). Footlight will be getting some Varese CDs in from England, such as Raising Arizona & Blood Simple (on one CD), and has some Japanese items in stock such as Superman II/III (Thorne) and Akira (both the score & dialogue and just the score releases). "Tenebre" by Goblin is also in stock, as well as "Subspecies" from Moonstone Records. Footlight is a record store located in lower Manhattan, New York City--call in at 212-533-1572 to inquire about releases you want.

This year's Oscar nominations are discussed by Andy Dursin on page 7. Grammy winners this year pertaining to film music are: Best Instrumental Composition Written for a Motion Picture or for TV (in other words, Best Score): John Barry, "Dances With Wolves" (apparently, Grammy awards do not go exactly by calendar year as that score is from 1990). Best Song Written Specifically for a... well, Best Song: "(Everything I Do) I Do It For You," by Bryan Adams, Robert John Lange, and Michael Kamen. Robin Hood: Prince of Thieves also got Kamen a "Best Pop Instrumental Performance," conducting the Greater Los Angeles Orchestra. Congratulations also go to Andy McKaie of MCA Records (who is behind the upcoming "Jaws"

CD reissue) for his Best Historical Album Grammy for "Billie Holiday: The Complete Decca Recordings," along with Steven Lasker.

NYC Radio show: Alex Philip informs me of a radio show called "Soundtrack" which airs on WBAI-FM 99.5 on Saturdays at 5PM in New York City. The show used to be devoted to airing 2-3 soundtracks in their entirety, but nowadays is a conglomeration of movie reviews, interviews, talking, and *maybe* one soundtrack album. If you are interested in bringing back the old soundtrack show of all music (or getting a new one started), Alex suggests a letter writing campaign to the radio station. In any case, check out the current show--soundtrack radio shows can be a treasure to listen to, and it's a shame there aren't more of them.

"CAM Soundtrack Encyclopedia" has released the first 25 CD reissues of soundtracks "from the treasure chest of CAM's soundtrack catalog." Many soundtracks from classic Italian pictures have been reissued, available from Intrada (1488 Vallejo St, San Francisco, CA 94109 \* 415-776-1333) in the US for \$17.99 each. For a copy of CAM's full catalog, send \$10 to CAM - Via Virgilio, 8 - 00193 Roma, ITALY (American money accepted). Further info on CAM's Collectors Club to be given as it becomes available.

American Film Music, an excellent book that has received rave reviews, is available from the publisher for \$57 (includes shipping), send to: McFarland Co., PO Box 611, Jefferson, NC 28640. Another film music book McFarland has is *Films, TV & Stage Music On Phonograph Records*, a 1988 guide by S. Harris. Many other film music books (and film books in general) can be found at the Samuel French Theater & Film Bookshop (7623 Sunset Blvd, Hollywood, CA 90046 \* 213-876-0570), write/call for a free catalog.

International money sending: While Inter-

national Postal Orders are dependable, they take a minimum of six weeks in the US (having to be processed in St. Louis). If you live in an area with a big enough bank, it is often easier and faster to either take out an International Money Order there, or simply exchange dollars for pounds, for example, and send the cash Express Mail, which is insured.

International subscription rate for "Show Music" is \$27/year (four issues) which includes air postage. The magazine is published quarterly by the Goodspeed Opera House (PO Box 466, East Haddam, CT 06423-0466), with a US subscription rate of \$17/year.

STAR: Sound Track Album Retailers (PO Box 487, New Holland, PA 17557 \* 717-656-0121) is one of the most widely recommended mail order outlets for soundtracks and original cast, so requesting their free catalog is always recommended. STAR features a monthly new items catalog along with a clearance catalog of older items.

"Best Buy" stores are currently offering MCA LPs for 50¢, including MCA soundtracks and MCA reissues of MGM/UA soundtracks. I don't know how widespread "Best Buy" stores are, but look for them. Thanks to Robert Nash for this news flash.

STC news: Tom Morter will have a new edition of the pen pal list out in March, write me for a pen pal form if you are interested in being on the list. To help finance the list, please contribute \$1 when you send in your form. \*\* The STC Members' Catalog will most likely be going to some sort of regularly publication schedule, probably quarterly, so stay tuned. The Catalog is a compilation of the collective collection of 26 members; send \$2 for a copy of the current 22 page catalog; \$3 is requested from overseas members, in American cash if possible, if you don't have American cash on hand, write in and I'll waive the fee if necessary.

## MEMBER COMMUNICATIONS

If you want introduce yourself to the readers with any offer you have, announce an intent to trade/correspond, or simply print a want list, this is the place--unless you tell me otherwise, I will list your address along with your communication. Communications will remain listed for a few months, with unchanging entries being cut as necessary. Please specify when telling me wants and queries in a letter if you want me to give you an entry here, and please update me on your entry so this section stays current. Occasional non-film music related entries are OK. There often doesn't seem to be a whole lot of communicating going on--don't be afraid to initiate contact with another member!

Mark Bailey (7320 Sheridan Ave S, Richfield, MN 55423): "The Last Starfighter" is available from Sound City 2000 (PO Box 22149, Portland, OR 97222-0149 \* 503-654-2196) for \$28.98.

Tom Bateman (Mals 24 Avi 69A, Kmcas, HI 96863) is looking for the French 4LP soundtrack to Robotech, done by AB Productions and released by Sepa-Milan.

Jeff Delk (170 Silvermaple St, Porterville, CA 93257) is looking for a CD of "Dune" (out of print, Polydor).

Michelle Drayton (F 1/2, 10 Atlas Rd, Springburn, Glasgow G21 4TE, SCOTLAND) is looking for the following Harlan Ellison books from the US: 1) Slippage ('91), 2) Stalking the Nightmare ('82), 3) Vic & Blood (graphic novel, '89), 4) Harlan Ellison's Watching (essays on movies, '89).

Guy Gordon (320 Washington Blvd, Hoffman Estates IL 60194-3048) has available a CD of "Link" (Goldsmith), up for sale for one of the following: 1) \$25 (includes shipping), or 2) \$15 and "Three Amigos!" on cassette, or 3) CD of Last Starfighter.

Tom Kelly (6041 Sequoia NW, A-8, Albuquerque, NM 87120) is looking for videotapes of "Red Dwarf" and Ralph Bakshi's "Mighty Mouse." Copies or information on where to get copies would be appreciated. Tom was also looking for soundtracks to "The Hunt for Red October," widely available, and the animated "Lion, Witch, & the Wardrobe," which isn't available at all.

Amer Khalid (184/0 Block 2, PECHS Kharachi-29, PAKISTAN) has a copy of Beauty & the Beast (TV) available on CD for \$13 or for trade for any CD of Williams, Goldsmith, or Horner.

**Brian Kursar** (2638 W 231st St, Torrance, CA 90505) wants: Kickboxer--coming out from Silva; Dune (CD)--out of print, Polydor; Made In Heaven (CD)--available on LP only; Zelly & Me (CD--Neal Taufferner has this for trade/sale); Ewoks (LP)--out of print, Varèse; Any foreign mixes by Julee Cruise from Twin Peaks; Blade Runner original score (n/a); most everything by A. Badalamenti.

**Alex Mangual** (166 Steuben Street, Jersey City NJ 07302) has an offer for interested collectors, as he often makes visits to Sounds, a non-mail order LP and CD store in Manhattan, and will try and pick up any soundtrack anyone asks for. Please write him directly.

**Rob Marsh** (4119 Sugar Bear Drive, Tallahassee FL 32311): Robert Mickiewicz has an LP copy of "Space Camp" available.

**Robert Mickiewicz** (7 Whittemore Terrace, Boston, MA 02125-2119 \* 617-825-7583) is looking for the following albums:

Against a Crooked Sky (L. Azevedo)	Embryo EM-1005
Catlow/Soldier Blue (R. Budd)	Eros 80544
Bite the Bullet (A. North)	RFO-102
Coogan's Bluff (complete score version, not Temple part score)	
Devil and Max Devlin (M. Hamlich)	A&M PRO-1
El Condor (M. Jarre)	Nat. Gen ?
Flesh Gordon (Ferraro/Tevis)	?
Handle With Care (Mendoza-Nava)	preview LP-1001
Looker (Devorzon)	War Bros PRO-A991
Oh God Book II (Fox)	War Bros. Fox-1
Old Boyfriends (Shire)	Columbia S-36072
The Pound (Downey/Cuva)	Pound A/B
Sphinx (Lewis)	War Bros. HS-3545
Texas Romance/Bad Company (Schmidt)	Chap STK-1069

Robert will buy, if reasonably priced, or trade for the above, original recordings preferred (not tape dubs). He has 100's of soundtracks available (want lists welcome), mostly vinyl from the 50's to present, and is actively looking for trading contacts, needing to acquire import (non-USA) pressings, private issues, obscure soundtracks, industrial film scores and noncommercial recordings.

**Casey Minerly** (130 Ash St, Floral Park, NY 11001) is looking for on CD: 1) Cartoon music, from any cartoons (TV) except "The Carl Stalling Project" and "Bugs on Broadway" 2) Karate Kid I and II soundtracks (Conti). 3) "Masters of the Universe" (Conti). "Masters" is out of print from Varèse but is getting reissued by Silva.

**Augustinus Ong** (7401 Ridge Blvd SA, Brooklyn, NY 11209) will be happy to make tape dubs of the many rare LPs in his collection for anyone interested. His collection concentrates on Varèse LPs, Barry, Goldsmith, Morricone, Herrmann, LPs brought out by Tony Thomas (Citadel LPs), Japanimation releases, Japanese re-issues, foreign soundtracks, Bernstein's Film Music Collection, and more. For those looking for tapes of rare music, do write in.

**Alex Philip** (PO Box 0612, Brooklyn, NY 11240) has available for \$6 plus \$3 shipping an unopened cassette of Star Trek III, write for details. Alex is looking for a videotape of the Tony Thomas special

on film music which aired a few years ago on Discovery Channel. **Shane Pitkin** (PO Box 134, Brownville, NY 13615), in a nutshell, is looking for Bernard Herrmann LPs.

**Richard Rivera** (1028 Washington Street, Hoboken NJ 07030-5202) is looking for someone to do a PAL-NTSC transfer of the European version of "Legend," with Goldsmith's score intact. If you make such a copy, Richard will let you keep a copy for yourself.

**David N. Schecter** (4522 Woodman Ave. C-329, Sherman Oaks, CA 91423) is looking for the following LPs: 1) "The Prize" (Goldsmith--MGM SE 4192)--Bob Mickiewicz has this available, 2) "Flame And the Arrow" (Max Steiner--MSMS 4); 3) "Land Of the Pharoahs/Gunfight At the OK Corral" (Tiomkin--FMC 13), 4) "The Quiet Man/Samson and Delilah" (Varèse 81073). *New additions to this list include: "Star Crash" (John Barry), and "Thief of Baghdad" (Carlo Rustichelli).* Mint or near-mint only.

**Erik Schmiedel** (1446 Laburnum, Chico, CA 95926 \* 916-345-5422) has for sale unopened copies of "Empire Strikes Back" on LP by Charles Gerhardt for \$6 @ and \$3 for shipping. He also has "Quouadis" by Miklos Rozsa on CD for \$12.99 @ and \$2 shipping. Erik is looking for new copies on CD of 7th Voyage of Sinbad, Lionheart Vol 1 & 2, Empire Strikes Back (Gerhardt), Blue Max, Raiders of the Lost Ark, and Indiana Jones and the Temple of Doom. "Seventh Voyage of Sinbad" should still be available from Varèse.

**Dennis Shah** (105 N. American Ave, Dover, DE 19901) is looking for information or access to unpublished manuscripts by Albert Glasser and the late Ken Darby. Information on the out of print "Please don't hate me" (Tiomkin--not sure about title) would be appreciated. Dennis is looking for tape dubs of "David Copperfield," "Bonanza" (MGM) and "Breakheart Pass," and would like to buy "McLintok," "Johnny Cool" and "Gunfight at the OK Corral" (FMC). Dennis has a number of soundtrack and movie theme compilations in the \$1-\$3 price range for sale.

**Chris Shaneyfelt** (636 Griffith Dr, Manhattan, KS 66502) is looking for CDs of: Cat's Eye, Lionheart Vol 1, Boys From Brazil, The Reivers, Cherry 2000, and The Empire Strikes Back (Gerhardt).

**Jeff Szpirglas** (57 Jerome Park Dr, Dundas, Ontario, Canada L9H 6H1) is looking for videos of rare Dr. Who episodes, as well a CD of the 1970 musical of Scrooge with Albert Finney.

**Neal Taufferner** (41680 St Anns Bay Dr, Bermuda Dunes, CA 92201) is still looking for "The Jungle Book" by Miklos Rozsa on CD. Neal has for trade copies on CD of the following: Man On Fire (Scott), Housekeeping (Gibbs), Pirates (3) (Sarde), Zelly & Me (Donnagio), Clan of the Cave Bear (Silvestri), Dominick & Eugene (2) (Jones), Runaway (Goldsmith), Secret of Nimh (Goldsmith), Body Heat (Barry), Crimes of the Heart (Deleue), Amazing Grace & Chuck (Bernstein), Tai Pan (Jarré), Julia & Julia (Jarré).

**Dick Thompson** (1317 W 42nd St, Baltimore, MD 21211) is interested in tapes of Miklos Rozsa and Von Dexter, who wrote for several William Cooke films in the late 50's and early 60's.

## NEWS

"Krull" is out, available at Intrada, STAR, & Footlight Records. \*\* "Twilight's Last Gleaming," which is coming out from The Goldsmith Society, is also coming out on Silva Screen, with lesser liner notes. (I did not know about this when I announced last issue the limited edition TGS disc for £14.95--still, the Society disc is far more likely to be a collector's item.) \*\* Naxos will be releasing on CD and cassette a new Franz Waxman compilation in mid-March, with Robert Hayman conducting the Polish National Radio Orchestra. The release will include previously unavailable music from "Elephant Walk," "The Lost Command," and "Destination Tokyo." \*\* Upcoming film & composer news from Andy Dursin (from E! Entertainment Television): "Beethoven" - Randy Edelman (Ivan Reitman production about a wacky dog & his family); "Cutting Edge" - Patrick Williams (a figure skater and an ex-hockey player get together at the Olympics--high concept strikes again); "Cold Heaven" - Stanley Myers (Nicholas Roeg art-film); "City of Joy" - Ennio Morricone (Patrick Swayze drama).

## CONCERTS

As always, many thanks to John Waxman for the following concert information. If you are interested in attending a concert, contact the box office of the respective band/orchestra to inquire; and remember, all concerts subject to change or even cancellation. New

Forthcoming from GNP Crescendo: The green light has been given for the next Trek releases: Star Trek (classic) Vol. 3 will contain music from Shore Leave (Fried) and The Naked Time (Courage); Star Trek: The Next Generation Vol. 3 will contain music from Dennis McCarthy's scores to Yesterday's Enterprise, Unification, and Hollow Pursuits. In addition, Crescendo will be releasing a TNG Sound Effects CD.

Forthcoming from Varèse Sarabande: Varèse CDs hit the stores every other Tuesday, so: March 3rd releases included "Memoirs of an Invisible Man" (Shirley Walker), and "Final Analysis" (George Fenton); March 17th releases will be "Article 99" (Danny Elfman), "The Great Mouse Detective" (Henry Mancini), and "Basic Instinct" (Jerry Goldsmith); March 31st releases will be "Rockadoodle" (Robert Folk), "Nightmare Cafe" (J. Peter Robinson), and "My Cousin Vinnie" (Randy Edelman).

or updated listings are in bold. If enough people are getting to attend concerts featuring film music, would anybody be interested in concert reviews as a feature of the newsletter? If you do get to attend a concert, do write in and tell all about it.



**March 6, 7--Colorado Symphony Orchestra, Denver, Colorado,** performing Dances With Wolves: Farewell and Finale (Barry).

**March 6, 7, 8--Buffalo Philharmonic Orchestra, Buffalo, NY** (March 8th performance in Wellington, Canada), performing Tom Jones Overture (Addison), Witness: Building the Barn (Jarre), Star Trek V: End Credits (Goldsmith), and Prince Valiant Suite (Waxman).

**March 7--Saskatoon Symphony Orchestra, Saskatoon, Canada,** performing the Dances With Wolves Suite (Barry).

**March 12-15--Pittsburgh Symphony Orchestra, Pittsburgh, Pennsylvania,** performing The Raiders' March (Williams).

**March 13-14--Pacific Symphony Orchestra, Irvine, CA,** performing It's a Mad, Mad, Mad, Mad World Waltz (Gold), Splash! Love Theme (Holdridge), Beauty and the Beast TV theme (Holdridge), and The Raiders' March. *Addition to program:* Red River (Wannberg).

**March 13-14--Tuscon Symphony Orchestra, Tuscon, Arizona,** performing 20th Century Fox Fanfare (Newman), Dr. Zhivago Prelude and Laura's Theme (Jarre), and Romeo & Juliet Love Theme (Rota).

**March 18 (1 PM)--Ice Theater of New York, Rockefeller Center, New York City,** performing the Vertigo and Psycho Suites (Herrmann).

**March 21--Delaware Valley Symphony Orchestra, Delaware Valley, Pennsylvania,** performing Lawrence of Arabia Suite (Jarre), Psycho Suite (Herrmann), and The Magnificent Seven (Bernstein).

**March 21, April 5--Southwest Florida Symphony Orchestra, Fort Myers, Florida,** performing Lawrence of Arabia Suite (Jarre), Godfather Suite (Rota), Psycho Suite (Herrmann), The Boy Who Could Fly: End Credits (Broughton), and The Raiders' March (Williams).

**March 24--Nippon Symphony Orchestra, Tokyo, Japan,** performing Carmen Fantasie for Violin and Orchestra (Waxman).

**March 27--Baton Rouge Symphony Orchestra, Baton Rouge, Louisiana,** performing the Bonanza Theme (Livingston & Evans, arranged by Rose).

**March 29--Winnipeg Symphony Orchestra, Winnipeg, Canada,** performing Star Trek: The Next Generation Suite (Ron Jones).

**April 1, May 5--Fort Smith Symphony Orchestra, Fort Smith, Arkansas,** performing The Raiders' March, Dr. Zhivago Prelude and Laura's Theme, and the Lawrence of Arabia Overture (Jarre).

**April 4, 5--Portland Symphony Orchestra, Portland, Maine,** performing the British Grenadiers March (arranged by Waxman).

**April 4, 5--Evansville Philharmonic, Evansville, Indiana,** performing Dances With Wolves Finale (Barry).

**April 24-25--NorthEastern Pennsylvania Symphony Orchestra, Scranton, PA,** performing Dances With Wolves: John Dunbar Theme (Barry), The Magnificent Seven Suite (Bernstein), The Sons of Katie Elder Overture (Bernstein), High Noon Suite (Tiomkin), Rawhide Theme (Tiomkin), The Furies Suite (Waxman), and Bonanza Theme (Livingston & Evans).

**April 27--Colorado Youth Symphony, Denver, Colorado,** performing Dances With Wolves Suite (Barry), Star Trek IV: Main Title (Rosenman), and The Raiders' March (Williams).

**May 5--New Mexico Symphony Orchestra, Albuquerque, New Mexico,** performing Dr. Zhivago Prelude and Laura's Theme, Ben-Hur: Parade of the Charioteers (Rózsa), and the Star Wars Suite (Williams).

**May 13--University Orchestra, Ulm, Germany,** performing Psycho Suite (Herrmann), and Hatari! Baby Elephant Walk (Mancini).

**May 16--Mormon Youth Orchestra, Salt Lake City, Utah,** performing: 1) Gunfight at OK Corral Ballad (Tiomkin), with chorus. 2) A President's Country Medley (Tiomkin). 3) Lonesome Dove Suite (Poledouris). 4) Tribute to David Lean [1st US performance] by Jarre, containing music from Lawrence of Arabia, Dr. Zhivago, Ryan's Daughter, and Passage to India. 5) The Sons of Katie Elder Overture (Bernstein). 6) The Magnificent Seven Suite (Bernstein). 7) Dances With Wolves: John Dunbar Theme (Barry). 8) The Outlaw Josey Wales (Fielding). 9) The Furies Suite (Waxman). 10) Around the World in 80 Days (Young). 11) The Raiders' March (Williams). 12) 20th Century Fox Fanfare (Newman).

**May 28--Lamont Symphony Orchestra, University of Denver, Colorado,** performing the Dances With Wolves Suite (Barry), and Star Trek: The Next Generation Suite (Jones).

#### CURRENT SCORES -- FROM THE NEW YORK TIMES OF FEBRUARY 23 AND MARCH 1, 1992

Beauty and the Beast	A Menken/H Ashman	Disney	Memoirs/Invisible Man	Shirley Walker	Varèse Sarabande
Blame it on the Bellboy	Trevor Jones		Mississippi Masala	n/a	JRS
Bugsy	Ennio Morricone	Epic	Naked Lunch	Howard Shore	Milan
Falling From Grace	n/a	Mercury	Once Upon a Crime	Richard Gibbs	
Father of the Bride	Alan Silvestri	Varèse Sarabande	Prince of Tides, the	James Newton Howard	Columbia
Final Analysis	George Fenton	Varèse Sarabande	Radio Flyer	Hans Zimmer	Big Screen Music
Fried Green Tomatoes	Thomas Newman	MCA	Secret Friends	n/a	
Gate II	George Blonheim		Shining Through	Michael Kamen	RCA
Grand Canyon	James Newton Howard	RCA	Stop or My Mom Will...	Alan Silvestri	
Hand That Rocks/Cradle	Graeme Revell	Hollywood	This Is My Life	Carly Simon	
Hear My Song	n/a		Toto le Heros	Pierre Van Dormael	
Hook	John Williams	Epic	Under Suspicion	Christopher YOUNG	
JFK	John Williams	Elektra	Wayne's World	n/a	Reprise
Lawnmower Man	Dan Wyman		Where Angels Fear...	Rachel Portman	Virgin
Mambo Kings, The	Robert Kraft	Elektra			
Medicine Man	Jerry Goldsmith	Varèse Sarabande			

#### SUBSCRIPTION EXPIRATIONS

**March**  
Lance Baker  
David Fedewa  
Casey Minerly  
Mark Cairns  
\*\*\*  
Month listed is the last month in which you will receive the n/l.  
Rates are \$1/month US/Canada/  
Mexico, \$1.50/month for rest of world. A subscription form is not required if you don't have one on hand. Please inform me if your address changes, or if you have any problems receiving the newsletter (late delivery, wrong address, etc).  
\*\*\*  
Answers to the January soundtrack quiz are: 1.b, 2.c, 3.d, 5.g, 6.e, 7.f, 8.a, 9.a, 10.d. Answers to the following quiz next month.

#### SOUNDTRACK QUIZ by DAVE HAROLD

This month's quiz is different from the past quizzes; First, unscramble the movie titles below. Then, take the letter of the unscrambled title that the right hand column indicates, and form those letters into the name of a famous composer: -----

- |                                 |                         |
|---------------------------------|-------------------------|
| 1. EGNO HIWT HTE NDWI           | (2nd letter, 1st word)  |
| 2. SNEADC THWI SLOWEV           | (2nd letter, 1st word)  |
| 3. SANUGL URN                   | (last letter, 2nd word) |
| 4. NAEI                         | (2nd letter, 1st word)  |
| 5. NUFYN RFMA                   | (last letter, 2nd word) |
| 6. WSJA                         | (1st letter)            |
| 7. ETH CLAKB LOEH               | (2nd letter, 2nd word)  |
| 8. ERHEWMOSE NI MEIT            | (1st letter, 2nd word)  |
| 9. TEPYRT AWMON                 | (1st letter, 2nd word)  |
| 10. SCAHROIT FO REFI            | (last letter, 1st word) |
| 11. YWHEALDAK                   | (5th letter)            |
| 12. LBLI NDA EDTS GOUBS JOYRUEN | (2nd letter, 1st word)  |

## COLLECTOR'S CORNER

### Williams Rarities

Interest in the works and recordings of famed film composer John Williams continues to run high after his superb recent efforts in *HOOK* and *JFK*. This month we take a close look at the most collectable Williams recordings from his pre-Jaws career, ten of the most sought after LPs of Williams collectors:

The rarest of Williams collectibles is, without a doubt, the soundtrack to Robert Altman's 1972 Columbia Pictures film *IMAGES*. Issued only limitedly and privately on LP Hemdale Music JW1/2, the score is atypical for Williams and features percussion by Stomu Yamashita. Asking prices easily run near \$100 per copy but rarely are seen on the market. One of four Williams scored films of 1976, *MIDWAY* sadly did not find release as a commercial LP album despite excessive promotion of the film. Collectors now seek out a scarce 45 RPM picture sleeve of the *MIDWAY* music, MCA 40575. This contains only two cues, both marches, the "Midway March" and "Men of the Yorktown" march.

The third crucial link in any complete Williams collection is the television soundtrack from *CHECKMATE*, a long forgotten show which warranted a complete album of music by Williams on Columbia, CS 8391. Released in 1960-61, the LP is scarce in stereo.

Although buried beneath dialogue on the LP, Williams' score to the 1968 production of *HEIDI* won an Emmy award. The overture exists without dialogue and foreshadows many of the love themes Williams would eventually write for the blockbusters of the late 1970's. On Capitol SKA 2995 if you can find it!

Critics agree that Williams' beautiful score to *Jane Eyre* is one of his finest early works (1970). Again on Capitol SW 749, the work garnered another Emmy award for the composer. (CD reissue exists from U.K.)

One of John Williams' first major scores was *DIAMONDHEAD* (1962), starring Charlton Heston. The music that underscores Heston on horseback galloping through a sugarcane plantation under the opening credits is stirring. Title theme is by Hugo Winterhalter, much of the album on Colpix S 440 is pop oriented.

In 1969, Williams was to write an Americana score which propelled him to his next level of film scoring, gaining him his second Academy Award nomination with *THE REIVERS*, starring Steve McQueen. This LP is highly prized by collectors to this day as is the limited CD release for the Varèse Sarabande CD Club, now sold out and virtually unobtainable on the secondary market. *THE REIVERS* is a key Williams collectable.

Williams contributed widely to the television series *WAGON TRAIN* and several uncredited cues exist on Mercury album MG 20502 from the early sixties.

The ultimate Williams curiosity is his musical score for *THOMAS AND THE KING*, an original London cast recording on That's Entertainment TERS 1009. The musical premiered on October 16, 1975, the album released in 1981 and limited to 2500 copies. Lyrics were by James Harbert, the musical based on Henry II with book by Edward Anhalt.

It is almost a toss up between the 1982 LP of *MONSIGNOR* and Williams first LP credit of *M SQUAD* as the tenth rarity, but given the age of *M SQUAD* and its "RCA LIVING STEREO" pressing, the TV score edges out *MONSIGNOR*. Williams has three themes only on

RCA LSP 2062, conducted by Stanley Wilson.

Runners up in scarcity would certainly include *MONSIGNOR*, the 1982 Christopher Reeve film which has become quite difficult to find, and the early comedic scores to *FITZWILLY*, *HOW TO STEAL A MILLION* and *NOT WITH MY WIFE YOU DON'T*. Happy hunting!

(Note: Of all of the above discussed scores, CDs exist only for *JANE EYRE* and *THE REIVERS*.)

Next month: *MUSIC FROM HOLLYWOOD*, Columbia CS 8913, is discussed as composers converged on the Hollywood Bowl on September 25, 1963 to conduct their own scores for audience and recordings...  
-Robert Smith

\*\*\*

Thanks go to Robert for contributing this column, and he has a trade list available for anyone interested (SASE to 2552 Twin Oaks Ct #26, Decatur, IL 62526). In other collecting news, West Point Records has a new sale list with newsletter out, write to 24325 San Fernando Rd, Newhall, CA 91321 for information. With 10,000+ records in stock at reasonable prices, West Point can get just about anything in terms of LPs, so send your want list in.

Varèse report: Collectors know (often learning the hard way) the vast quantity of material Varèse Sarabande produces, name scores that often disappear never to return, especially with their CD Club. Previous Masters Film Music releases like "The Boys From Brazil," "Obsession," and "The Reivers" are *gone*, so consider yourself lucky if you have them. (Masters Film Music is a label in association with Varèse Sarabande, but not owned by them, with all current Masters releases being distributed through the Varèse CD Club.) Collectors be warned: Jerry Goldsmith's "Raggedy Man" and James Horner's "Vibes" are dangerously low, with "Vibes" being down to the *single digits*. In other Varèse news, the CBS Series CD reissues are getting low in quantities. Those titles are often denoted by a "N/A" under cassette in the Varèse catalog, and include "The Alamo" (Tiomkin), "The Buccaneer" (Bernstein), "55 Days At Peking" (Tiomkin), "Guns Of Navarone" (Tiomkin), "Is Paris Burning?" (Jarre), "Old Man and the Sea" (Tiomkin), and "War And Peace" (Rota). Some titles like "The Chase" and "Bridge Over the River Kwai" are already gone. (A good rule of thumb when looking for Varèse titles that may go out of print soon is to look for the 472-- and low 52-- serial numbers--those are the older titles and will soon drop out of print.) Another CD Club newsletter is currently in preparation, perhaps to feature eight new releases. To receive a free copy of the Varèse catalog and CD Club newsletter, write 13006 Saticoy St, N. Hollywood 91605, or call 818-764-1172. Thanks go to David Hamilton at Varèse for his information, and remember, the logo's just an ink blot.

Sound City 2000: This distributor (PO Box 22149, Portland, OR 97222-0149 \* 503-654-2196), which can acquire out of print CDs from overseas though at high prices, has come through with a CD of "Raiders of the Lost Ark" (from Japan) for at least one person. It can also acquire "Cocoon," "The Blue Max" and "The Last Starfighter" from England (the latter two cost \$29), and "Innerspace" from Japan (on the CBS label, for \$35). Orders for English items take about 6 weeks to fill, orders for Japanese items take about 4 weeks.

### ASK FRED

A few questions from Amer Khalid Zahid have rolled in for professional composer Fred Mollin, who will answer your questions here in this section in the newsletter:

1. Q: "If by any dreadful chance John Williams isn't there to compose music for the next Star Wars trilogy (if there is one), who do you think would be appropriate to take on the baton?"

A: After some careful thought, I would have to say that Alan Silvestri or James Horner would be worthy successors to John Williams' Star Wars throne...

2. Q: "Is there any fantastic score by John Williams (or any other composer) you wish you had written yourself?"

A: I have personal favorites that I truly wished that I had written: The end titles from "Always," the entire score of "E.T." and "Empire of the Sun." Other composers who I would trade credits with are Randy Newman for "Avalon" and John Barry for "Out of Africa" and "Dances With Wolves." Just recently I saw "Prince of Tides" and was swept away with James Newton Howard's score.

Fred's current project is "Beyond Reality," a half hour show on USA Network that is doing quite well, with new episodes slated to air soon. "Beyond Reality" airs on Fridays at 9PM and Saturdays at 10:30PM for anyone wishing to hear Fred's current work.

Both Fred and current Star Trek composer Jay Chattaway will answer your questions here, and thanks to them both for their time. If you have anything you'd like to ask Fred or Jay, do mail your questions in, or else this feature can't exist.



It's been pretty quiet out there, both in theaters and, therefore, in record stores. Now is as good a time as any for you to send in your reviews--all readers are invited to send in reviews of all genres and formats. When reviewing, please remember to include the following:

Grade (A to F), record label & no., # of tracks & running time, 3-digit recording code for a CD, anything specific about the release (booklet notes, extra tracks, etc). Please be respectful of composers' works, but this is your forum to discuss film music, so do participate!

## NEW RELEASES

Among the titles in this month's section of new (or recent) soundtrack releases, Terry Broz reviews Georges Delerue's new score for "Black Robe," which has received good reviews for both the film and the score, and Chris Shaneyfelt reviews the eagerly awaited new Goldsmith score (every Goldsmith score is eagerly awaited).

**BLACK ROBE.** Music by Georges Delerue. Varèse Sarabande CDs and tapes (VSD/C-5349). 21 tracks-- 37:55/// Georges Delerue has created a sweeping and powerful score for "Black Robe," a story of a missionary set in 1634 French Canada. While the sound of the score is reminiscent of Morricone's music for "The Mission" (similar subject matter), the main theme is distinctive, and can be heard throughout most of the tracks. The final selection, "Libera Me," is a splendidly rendered choral piece by the Sydney Philharmonic Choir. Unfortunately, there were no liner notes included with the CD, just pictures from the film. To be sure, if this film is promoted in the proper way it should earn a Best Picture nomination, and hopefully a Best Score nomination as well. A  
-Terry Broz

**MONTY PYTHON SINGS.** Various composers. Virgin America CDs and tapes (2-91781). 25 tracks-- 54:20/// There are about a hundred Monty Python albums and soundtracks out there, but this 1989 compilation will satisfy virtually every fan (die-hard or otherwise) of Python, both on TV or the big screen. Nearly every major Python musical number is here--"The Lumberjack Song," "Sit on My Face," from the TV show; songs from every Python film ("Always Look on the Bright Side of Life," and every song from "Meaning of Life" with titles that I'd rather not list here), and all from the original albums and soundtracks. Full lyrics in the booklet will help the listener get every offensive word, and you'll love every minute of it. More importantly (and surprisingly to non-Python fans), the musical quality is excellent, and the sound remastering on this Virgin release is top-notch. A  
-Andy Dursin

**MEDICINE MAN.** Music by Jerry Goldsmith. Varèse Sarabande CDs and tapes (VSD/C-5350). 14 tracks-- 50:12/// "Medicine Man" proves once again that maestro Jerry Goldsmith is capable of composing great music for a wide variety of genres. Utilizing the talents of the National Philharmonic and a mixture of electronics, Goldsmith has developed one of the most delightful, exciting and beautiful musical statements of his career. The score opens with a delightful exotic theme colorfully underscoring the heroine's search for Dr. Campbell ("Rae's Arrival"). In conjunction with Donald McAlpine's breathtaking photography, Goldsmith unleashes a theme of sweeping beauty ("The Trees"). Just when one thinks this John McTiernan film is going to use a "happily ever after" scenario, "man" comes to the rainforest (of course), allowing Goldsmith to develop some very powerful action material. At the film's charred resolution, Goldsmith sympathetically reprises his beautiful motif and the film closes with strong hopes of a future free of chlorofluorocarbons and lumber yards. A  
-Chris Shaneyfelt

**ROVER DANGERFIELD.** Music score by David Newman, songs by Rodney Dangerfield and Billy Trager. Warner Bros. CDs and tapes (9 26709-2). 17 tracks-- 30:42/// If you've never heard of "Rover Dangerfield," you're certainly not alone. The film, an animated chronicle of a dog's misadventures from Las Vegas to farm life, played in about as many theaters as the U.S. won Gold medals at Albertville. Rodney Dangerfield not only voices the title character, but also wrote and produced the picture--surely its downfall since the film, now on video, is too sophisticated for kids and not sophisticated enough for adults. Lost in all of this will be the fine music soundtrack that accompanies the film, mostly the songs by Dangerfield and Trager. Mostly comic, witty and self-satirical, the songs are backed by full orchestral support by David Newman. Although there are no award winners here (and the songs are too brief in running time, like the film itself) it's hard to dislike the film and the album, despite their shortcomings. B  
-Andy Dursin

## SOUNDTRACK SPOTLIGHT

Terry Broz reviews scores by John Scott and Ennio Morricone, in addition to reviews by Jeff Szpirglas, Michelle Drayton, Rob Marsh, Augustinus Ong, Shane Pitkin, Alain Carriou, and Lukas Kendall.

**WILLIAM<sup>TM</sup> THE CONQUEROR.** Music by John Scott. JSC Records and CDs (JSCD-110). DDD. 18 tracks-- 52:52/// What a beautiful score Scott has composed for "Williams the Conqueror," the first in a historical drama series entitled "Blood Royal." In his liner notes, Scott writes that authentic pieces, imaginary period compositions and contemporary dramatic music is what makes up the extent of this score. Also included are some lovely vocal (chant) pieces, such as "O Admirable," which dates from the 10th century. If one is an aficionado of historical film scores, then this is definitely one to have. If the film is as good as the music, then I eagerly anticipate the other films in the series. A  
-Terry Broz

**ONCE UPON A TIME IN THE WEST.** Music by Ennio Morricone. RCA/BMG Music CD, tape (4736-2-R). 13 tracks-- 38:24/// This is, arguably, the finest score ever composed by Ennio Morricone. Every track illustrates the film's strong visuals of the American wild west, brought forth so vividly by the film's late great director, Sergio Leone. From the powerful and moving title piece, through the lighter and witty "Farewell to Cheyenne" and "Bud Orchestra," to the confrontation in "The Transgression," Morricone's score set the standard for later ventures by other composers into music for westerns. The West really becomes real through the music. Once upon a time in films there were scores like this. A+  
-Terry Broz

**MUSIC FOR A DARKENED THEATER, Vol. One.** Music by Danny Elfman. MCA CDs and tapes (MCAD-10065). 17 tracks-- 73:21/// Definitely a must for any collection, this compilation of film and TV music by the "wunderkind" finally found its way into one of the city stores. I'd love to know what inspires his ideas. The best selections have to be "Nightbreed" and "Scrooged," the former being to me one of his best compilations. I am scoring slightly less because of the material from "Pee-Wee's Big Adventure," and the overall editing of the album is a bit poor. B-  
-Michelle Drayton

**COMA.** Music by Jerry Goldsmith. MGM Records 2315398/// Ever watch a movie and think the music is great, then get the album and find it totally uninteresting without the moving pictures? "Dreamscape" was like that (well, it was!) and so is this one, and it certainly induces the mental state of the film's title. There are three tracks which were either not composed by Goldsmith or conducted by him (that horrible "disco" style music). About the only saving grace is the haunting music for "Jefferson Institute" and the introduction on the reverse sleeve written by the movie's director, Michael Crichton. F  
-Michelle Drayton

Goldsmith's music for "Coma" is being reissued by Bay Cities, as is his avant-garde score for "Logan's Run," two ancient MGM albums being released on CD for the first time. Another MGM soundtrack, Goldsmith's great score for "Poltergeist" (and far superior to either "Coma" or "Logan's Run") ought to be put on CD as well--hopefully it will happen in the near future.  
-Andy Dursin

**BATMAN** (1989). Music by Danny Elfman. Warner Bros. CD, LP, tape (9 25977). 21 tracks-- 54:57!!! Dark, melodramatic, gothic and romantic are four words I can use to describe this score, which is one of the best I've heard in recent years. To each and every one of the tracks, there is a haunting atmosphere that makes you want to listen to the entire soundtrack. Although it is like music of Elfman's other works, it is one of his better scores ("NightBreed" and "Edward Scissorhands" are also quite good), and makes for excellent mood music, especially at night. A hit! A+ *-Jeff Szpirglas*

**STREETS OF FIRE** (1985). Various artists. MCA CD, tape, LP (MCAD-5492). 10 tracks--41:47!!! In 1984, a stylish film dubbed as a rock & roll fable hit the screens. While it remains one of my favorites, it didn't score with most audiences. Oh, well. But the movie still has a powerful and thundering rock score, with music that seems to come from all rock eras. Songs like "Blue Shadows" and Ry Cooder's "Hold that Snake" seem right out of the '50s and '60s, while "Countdown to Love" was plucked from the streetcorners of a capella singers. The rest of the soundtrack is held in place by two fabulous Jim Steinman tunes (of "Meat Loaf" fame), which are melodramatic and roaring. A+ *-Jeff Szpirglas*

*The awarding of an A+ to a soundtrack that is a collection of rock songs raises an important question in film music, "What is the validity of such rock or pop oriented soundtracks?" Sound like a future debate topic? It is!* *-Lukas Kendall*

**HITCHCOCK, MASTER OF MAYHEM**. Various composers. Pro-Arte Audio CDs and cassettes (CDS 524). DDD. 13 tracks-- 57:29!!! Included in this compilation of suites conducted by Lalo Schifrin are four Herrmann suites, the Hitchcock theme, two Waxman suites and a six-cue "Schifrin Suite" from his various film and TV scores (which, strangely, has nothing to do with Hitchcock). Despite its being mastered in all-digital surround sound, the disc is no more than a let-down. The Herrmann suites are played far too sluggishly, and they have been shortened (inexcusably); the Waxman suites sound good but are not all that long. The Schifrin Suite is, quite plainly, bland... his music does not belong on the same disc with Waxman and Herrmann, as his is an entirely different style. Only if you like Schifrin ("Bullitt," "Dirty Harry," "Mannix," etc) might I recommend this; even then I probably wouldn't. C+ *-Shane Pitkin*

**THE KENTUCKIAN**. Music by Bernard Herrmann. Preamble CD (PRCD 1977). ADD. 5 tracks-- 45:39!!! In addition to a 20 minute selection from Herrmann's feisty score to "The Kentuckian," this great CD contains shorter suites from "Down to the Sea in Ships," (A. Newman), "Day the Earth Stood Still" (Herrmann), "In Love and War" (Friedhofer) and "Sunrise at Campobello" (Waxman). All of them are capably performed by the National Philharmonic under the baton of Fred Steiner. For a taste of classic film music this disc can't be beaten. The liner notes are adequate. A *-Shane Pitkin*

**THE BATTLE OF NERETVA** (1971). Music by Bernard Herrmann. Southern Cross CD (SCCD 5005). AAD. 11 tracks-- 31:30!!! This international film was a misfire, but Herrmann's stirring score is superb. The cues range from poignant ("The Death of Danica") to thunderous (one of the most rousing of these being the "Partisan March"). It's true that those who say Herrmann's scores are "loud" will find a good example in this soundtrack; but it's also true that no score could have better served this film. It was Herrmann's second and last war movie score, and one of his most powerful works. A *-Shane Pitkin*

**THE GHOST AND MRS. MUIR** (1947). Music by Bernard Herrmann. Varese Sarabande CDs and cassettes (VCD 47254). 12 tracks-- 41:42!!! Elmer Bernstein conducts one of Herrmann's most beloved, romantic scores. Long Herrmann's personal favorite among his works, it is a wonderfully lyrical score uniquely different from Herrmann's later scores... and one need not have seen the film to enjoy it. The liner notes are excellent, with a summary of the film which details every cue. This is one of the great representatives of the romantic film score: don't pass this one by. A+ *-Shane Pitkin*

**EWOKS**. Music by Peter Bernstein. Varese Sarabande LPs and tapes (STV 81281). 14 tracks-- 35:50!!! This album (no CD) features Peter Bernstein's scores to the two Ewok TV movies of the mid-80's, "The Ewok Adventure" and "The Battle of Endor." The films were nothing to speak of outside of Lucasfilm production values (the first was sap, the 2nd much better but totally negating the first), but Peter Bernstein's scores, while not breaking any new ground, are quite well done. Music from both scores are intermixed on the album; most tracks are from the 2nd film. John Williams' Ewok music is *totally* disregarded (barring a few suspicious bars), which helps Bernstein's effort overall, but leaves an ominous shadow for him to work in. Bernstein (son of Elmer) has a definite knack for composing and the music, while not flowing well due to the scores being intermixed, works well as individual cues, which in the whole adds up to something lacking but still admirable. Varese's packaging is nice, with beautiful artwork. Not epic, but not bad in any respect. B *-Lukas Kendall*

**THE LORD OF THE RINGS** (1978). Music by Leonard Rosenman. Intrada Film Music Treasury Series (FMT 8003D). ADD. 18 tracks-- 77:00!!! Bomp-bomp's aside, this is Leonard Rosenman's "Krull," and the scope and complexity of the score is amazing. Intrada deserves an A+ for their superb restoration of the score as it was meant to be, and the sound brings out every last blast of the kazoo, I mean ram's horn. The music demands repeated listenings; its progression is well conceived, though along its 77 minute way it falls into disarray with too many seemingly random lurches of the orchestra... sometimes the train of thought changes every 5 seconds, as if it's completely out of control, schizophrenic, or merely filler. The main theme reaches a satisfying climax in the final track, if only parts of it weren't later used in Star Trek IV. The orchestrations are fantastic, perhaps the wildest non-electronic stuff ever. Rosenman is sadly a pompous oaf in his liner notes, but at least he doesn't refer to himself in the third person... and maybe this time his ego is justified. B+ *-Lukas Kendall*

**THE WITCHES OF EASTWICK** (1987). Music by John Williams. Warner Bros. LP, CD, tape (25607-4). 15 tracks-- 49:34!!! A truly entertaining score, this is a find work of music with many delightful tracks. "The Ballroom Scene" is wonderful music, as is the opening theme. I'm always amused by "Maleficio," in which Williams cleverly works in a small portion of his Indiana Jones "Snake Theme." An all-around great score (but a word to the wise: the movie stunk!! As if Nicholson's over-inflated ego wasn't enough, Cher just can't act!! Beuchh!!). B+ *-Rob Marsh*

**A SUMMER STORY** (1988). Music by Georges Delerue. Virgin CDs and tapes (790961-2). 20 tracks-- 36:35!!! What a beautiful score! Those who have heard the music in "Our Mother's House" will certainly welcome "A Summer Story" as the sequel to that earlier score. The music tends to linger in one's mind well after the movie is over. In the final segment, the violins echo the scene's pathos with quiet intensity. A solo cello takes up the main theme and plays while the rest of the orchestra provides a beautiful contrast. Then, in the final moments, one flute resolves the theme with lovely simplicity. A+ *-Augustinus Ong*

**OMEN IV: THE AWAKENING**. Music by Jonathan Sheffer. Varese Sarabande CDs and tapes (VSD/C-5318). 15 tracks-- 35:42!!! With the preceding Goldsmith Omen trilogy serving as the gold standard, Sheffer's score, not surprisingly, is disappointing. The more one listens to Goldsmith's work, the more Sheffer's "Omen IV" suffers in comparison. The main theme fills with promise at first; but later on it is so laden with other motifs that it fails to deliver on the promise of cinematic horror yet to come. For those who have enjoyed Goldsmith's "Ave Satani," there is a somewhat similar motif in Sheffer's "Jerome's Ladder." This motif, however, is not at all fully developed and thus fails to alleviate our growing disappointment! That is not to say that the music fails in its intent as an accompaniment to the scenes on the screen, but that our expectation is perhaps too high to begin with. It's not surprising that in the end theme, Sheffer succumbs to quoting the theme from "The Final Conflict," hoping to revive a listless score. B- *-Augustinus Ong*



**RED KING, WHITE NIGHT** (1991). Music by John Scott. Intrada CD (MAF 7016D). 15 tracks-- 47:03!!! Current world events overtook this movie plot with unforeseen rapidity. The story tells of a conservative faction in Eastern Europe that plans the assassination of Gorbachev. With the fall of Communism in Eastern Europe and the fragmentation of the former USSR, "Red King" now seems quite dated. The music, on the other hand, serves the espionage genre remarkably well. The quick-paced tempo of the music in the track entitled "The Assassin is Clancy" fills the mood with foreboding and controlled violence. The orchestration throughout this whole piece is surprisingly entertaining. The final track, "Aftermath and Epilogue," express the futility of it all--the failed assassination attempt and the death of the heroine's lover. In this score, this track alone holds some tenderness amidst all the violence and death. B+ -Augustinus Ong

**ROBBERY UNDER ARMS.** Music by Gary McDonald and Laurie Stone. OneMore CD (1M1CD1013). Australia. AAD. 16 tracks-- 42:01!!! Following in the footsteps of Bruce Rowland ("The Man From Snowy River") and Mario Millo ("The Lighthorsemen"), here is another score for an Australian western. Though not as original as Millo's music, this highly enjoyable CD contains all we can expect from a good western score: rousing, brassy main titles for rides in the Australian outback, romantic music played on strings and woodwinds for the heroes' relationships... It doesn't matter if it sounds at times like Rowland's music: this score is composed with sincerity by McDonald and Stone for the pleasure of soundtrack collectors. B -Alain Carriou

**THE ASTRONOMERS.** Music by J.A.C. Redford. Intrada MAF 7018 D. DDD. 12 tracks-- 44:49!!! **TOURS DU MONDE TOURS DU CIEL.** Music by Georges Delerue. Berthemont 803 933 1 (France). 11 tracks-- 23:16!!! Music for television series, especially documentaries, are not often issued on records. Here are two series related to the same subject: the understanding of the universe. The French series, scored by Delerue, focuses on the historical aspect by telling use the story of astronomical towers. The American series, scored by Redford, explains to us the beauties of space on a more contemporary point of view. Like many of Delerue's scores, "Tours" is very classical with a large string section. The Paris Orchestra performs this beautiful, aerial music, and although there aren't many themes, each is fully developed and enriched with violin solos and harpsichord. The CD ends with several short cues, each symbolizing a planet: dark and somber for Saturn, light and lively for Mars and Venus. Redford's music for "The Astronomers" is different: performed mainly by electronics, it isn't like most synthesized scores (usually cold and boring). This score, except for some passages in "Cosmology," is highly listenable. Redford and Delerue found the same inspiration for their scores; Redford's main title is a very melodious one written for keyboards or solo acoustic guitar. Like astronomy, Redford's music has no boundaries: his electronic music travels from folk dances to jazz and haunting electronics. The best cue is "Planets": very majestic music for a tour in our solar system, enhanced by the superb digital recording. Tours: A Astronomers: B -Alain Carriou

#### ACADEMY AWARD NOMINATIONS by ANDY DURSIN

This year's Oscar nominees are out, and this year's Original Score and Song categories hold few big surprises, though there were plenty of omissions on this year's list. Here's how they look:

**BEST ORIGINAL SCORE:** *Beauty & the Beast* (A. Menken/H. Ashman - Disney), *Bugsy* (E. Morricone - Epic), *The Fisher King* (G. Fenton - MCA), *JFK* (J. Williams - Elektra), *Prince of Tides* (J. N. Howard - Columbia).

**ORIGINAL SONG:** "Beauty & the Beast," "Belle" and "Be Our Guest" from *Beauty & the Beast*, "(Everything I Do) I Do It For You" from *Robin Hood: Prince of Thieves*, "When You're Alone" from *Hook*.

Several scores left off that list included "Hook," "The Rocketeer," "Robin Hood: Prince of Thieves," and "City Slickers," all of which many felt had a good shot at getting a Best Score nomination. It's no surprise that "Beauty & the Beast" got four nominations between the

two categories--you know that when the pop version of the "Beauty" title track is good, it's *got* to be a good song! The big surprise in the Original Score category has to be the nomination for George Fenton's "Fisher King" score, which I reviewed last October and graded a "B." I listened to it again, and it's really not very distinctive at all--mostly mood music with very little thematic material. However, the Academy voters seemed to love "Fisher King" overall--the film got Best Actor, Supporting Actress, and Original Screenplay nominations--for a movie that sat on the shelf for several months! It's hard to imagine that listeners would like this score better than "Hook," "Rocketeer," etc., but it is the Academy Awards we're talking about here! The Song nominations were all mostly predictable, the leading contenders being the title track from "Beauty and the Beast" and anything else from "B&TB." The Original Score contenders are (take a wild guess) "B&TB" and, possible, "JFK" or "Bugsy," though it looks like Alan Menken could very well end up with a pair of Oscars this year, much like he did for "The Little Mermaid" two years ago.

#### MAIL BAG - THE BERNARD HERRMANN DEBATE CONTINUES

From GARY RADOVICH:

As a longtime admirer of Bernard Herrmann, I'd like to add my two cents concerning the "Cape Fear" discussion. Scorsese has consistently refused to use original music in his films, especially in the past ten years. His movies are highly individualistic in nature which cater to his artistic ideas and not to a mass audience. So the rather bombastic use of Herrmann's original score should come as no surprise. Herrmann was an absolute master at creating psychological terror and apprehension with his repetitive chord progressions and arrangements stressing the lower register instruments. His music never needed a high volume level to complete its intended purpose. Scorsese's film, which never rises above the level of a nasty slasher film (especially following the much more taut and horrific "Silence of the Lambs") and the decision to use a loud music soundtrack obviously was made by a director without an understanding of music's purpose in a film. Blame Scorsese, not Herrmann!

Shane Pitkin's attempt to support Herrmann's melodic gifts is, however, a tough sell. Herrmann's genius was not in his melodic talents but in his power to convey emotion through his music and orchestrations. Herrmann could be melodic when called for, such as his masterpiece "The Ghost and Mrs. Muir" but an examination of his total body of film work reveals that the truer Herrmann preferred another type of music... sometimes atonal, sometimes repetitious... which adds emotional satisfaction to the film. Who can imagine

"Fahrenheit 451" without its emotional soul... Herrmann's exquisite score (especially the gorgeous finale which, for me, represents the apex of Herrmann's abilities)? There are very few composers working today who can so completely understand the filmmaker's intentions and write a score which perfectly complements a film (Morricone is one who springs to mind, although not every score he writes succeeds). John Barry's "Dances With Wolves" is an excellent film score that packs an emotional wallop. It works perfectly with the film and deserved its Oscar. Although replete with Barry's signature orchestrations, his recent brush with death seemed to have inspired him to write his masterpiece. Not every film score by a composer turns out to be a magnum opus... even Herrmann was capable of drivel ("Twisted Nerve," "It's Alive") but his mastery of the orchestra and his ability to convey the psychological undertones of the story are testimonies to his brilliance and the reason why his popularity endures.

From SHANE PITKIN:

I am in complete agreement with Gary's analysis of the problem with "Cape Fear" and also with his eloquent appraisal of Herrmann's ability to "convey the psychological undertones" of the films for which he composed. Indeed, it is that ability which sets Herrmann's music apart. But his genius was not restricted to that aspect of film composition alone; Gary seems to dismiss the melodic nature of so

much of Herrmann's music, saying that my "attempt to support Herrmann's melodic gifts is... a tough sell," even though he cites two perfect examples in "The Ghost and Mrs. Muir" and "Fahrenheit 451." Of course not all of Herrmann's music is so mellifluous; the repetition to which Gary alludes is nowhere better evidenced than in his 1966 "Echoes" for string quartet. In it he creates a dismal mood which no other device could duplicate. Many of his scores are the same way, but they are also replete with melody.

The dictionary defines melody as both "musical sounds in agreeable succession or arrangement" and "a rhythmical succession of tones producing a distinct musical phrase or idea." Both are very much applicable to Herrmann, particularly the latter. Whereas the first definition is largely a matter of personal taste, the second is undeniably what makes Herrmann's music great. Just consider the Rosebud theme from "Citizen Kane," the Madhouse theme from "Psycho," or the descending four-note phrase echoing lost love in "Vertigo." In this light, "melodic" should by no means be solely equated with "lyrical."

While I personally did not care for Barry's "Dances With Wolves," I realize that is wholly a matter of preference, as is my distaste for the music for Morricone. Yes, every composer does have

downturns (although I can't consider "Twisted Nerve" "drivel"--in my mind, the prelude for solo whistler is itself enough to set it above that term); and while I'll be the first to admit that I am a fervid devotee of Herrmann and am subject therefore to partiality, I also understand that preference in film music is a highly individual thing. At the same time, it distresses me to see Herrmann's talent not fully acknowledged, especially in the matter of euphony.

*Thanks to Gary and Shane for their fine rebuttals, something we like to see here in SCORE. Just to clear up this issue, I started this mini-debate back in December and noted that I disliked Scorsese's film quite a bit, and I noted that the use of Herrmann's score was "among the numerous problems of this remake." I also said "I'm not blaming Herrmann for this," and I did infer that whoever made the decision to use the music in the way it which it was presented made a big mistake. Scorsese's films always have bizarre film music choices--"The Last Temptation of Christ" used Peter Gabriel music, while "GoodFellas" didn't contain a music score at all, instead it used period pieces (and also ended up benefiting the movie, which was easily last year's best film). If you have a view on this issue, send it in and we'll print it here! -Andy Dursin*

#### VERY BEST OF... - This and the "Wanted on CD" poll compiled by Lukas Kendall!

16 people have now responded to this poll, being of what soundtracks are considered the *very best works* of particular composers. Send your picks in--choose a composer and name what you think are the 2 or 3 *very best works* of that composer. Number next to the

composer name is the # of people listing titles for that composer. To conserve space, this month only titles with 2 or more nominations are being listed, and the column of the initials of the nominators has been cut--for a copy of the entire list, just write. Really!

<b>JERRY GOLDSMITH (15)</b>	2	1941	2	Clan of the Cave Bear	<b>BERNARD HERRMANN (4)</b>
8 Star Trek: The Motion Picture		Close Encounters		Predator 2	2 Obsession
5 Legend		Witches of Eastwick	<b>BASIL POLEDOURIS (4)</b>		Seventh Voyage of Sinbad
3 Secret of NIMH, The		<b>JAMES HORNER (14)</b>	4 Conan the Barbarian		Vertigo
Star Trek V: The Final Frontier	9	Star Trek II: Wrath of Khan	3 Lonesome Dove		<b>VANGELIS (2)</b>
2 Alien	8	Glory	Quigley: Down Under	2	Blade Runner
Blue Max, The	7	Field of Dreams	2 Hunt for Red October		Chariots Of Fire
Hoosiers	4	Rocketeer, The	Robocop		<b>MICHAEL KAMEN (2)</b>
Patton	3	Brainstorm	<b>TANGERINE DREAM (4)</b>	2	Die Hard
Poltergeist		Star Trek III: Search for Spock	4 Near Dark		Robin Hood
Sand Pebbles	2	Aliens	3 Legend		<b>MIKLÓS RÓZSA (2)</b>
Under Fire		Cocoon	<b>ENNIO MORRICONE (5)</b>	2	Ben Hur
<b>JOHN BARRY (7)</b>		Land Before Time, The	2 Guns for San Sebastian		<b>NINO ROTA (2)</b>
5 Dances With Wolves		Willow	Mission, The	1	Casanova
2 Black Hole		<b>DANNY ELFMAN (10)</b>	Once Upon a Time In the West		Godfather, The
Born Free	8	Batman	Thing, The		Juliet of the Spirits
Lion in the Winter		Edward Scissorhands	Untouchables, The		La Dolce Vita
Out of Africa	5	Night Breed	<b>MAURICE JARRE (4)</b>		Leopard, The
Somewhere In Time	3	Pee-Wee's Big Adventures	3 Lawrence of Arabia		Rocco And His Brothers
<b>JOHN WILLIAMS (13)</b>	2	Beetlejuice	2 Witness		
8 Empire Strikes Back, The		<b>ALAN SILVESTRI (7)</b>	<b>ELMER BERNSTEIN (3)</b>		
7 Superman	7	Abyss, The	3 Great Escape, The		
4 E.T.	6	Back to the Future III	2 Magnificent Seven, The		

#### TOP SCORES WANTED ON CD

14 people have now responded to this poll, which is of soundtracks wanted on CD, whether they were never released at all, were released only on LP, or in some cases were released only partially on CD. Send your picks in to Lukas or Andy if you have not already done so. This

month, the list of who nominated what as well as titles with only one nomination have been cut to save space--I have a complete list on computer so if anyone wants it, just write in. Soundtracks soon to be reissued on CD ("Jaws," for example) are also not listed this month.

# of nominations	Title	Composer	3	Cowboys, The	Williams	Karate Kid	Conti
8	Empire Strikes Back (more)	Williams		Outland	Goldsmith	Ladyhawke	A. Powell
7	Poltergeist	Goldsmith		Patton	Goldsmith	Legend	Tan. Dream
6	Conan the Barbarian	Poledouris		Sand Pebbles, The	Goldsmith	Lillies of the Field	Goldsmith
	Gremlins	Goldsmith		Transformers (more music)	V. DiCola	Lonesome Dove	Poledouris!
	Space Camp	Williams	2	Battle Beyond the Stars	Homer	Return of the Jedi (more)	Williams
5	Flatliners	JN Howard		Capricorn One	Goldsmith	Silverado	Broughton
	Honey, I Shrunk the Kids	Homer		Conan the Destroyer	Poledouris	Star Trek:TMP (more music)	Goldsmith
	Journey of Natty Gann	Homer		Flight of the Navigator	Silvestri	Under Fire	Goldsmith
	Twilight Zone: The Movie	Goldsmith		Funny Fami	Bernstein		
4	Something Wicked This...	Homer		Heartbeeps	Williams		

NEXT ISSUE: More reviews, editorials, and, of course, your contributions!

ANDY DURSIN, editor